



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

STAINED GLASS WINDOWS.

When a window of colored glass is a work of art, its splendor is satisfying and gives enjoyment. If it is bad art it remains an eyesore and an infliction. The results achieved by the use of colored glass in windows are either frightful or delightful—just like a “buckeye” and a masterpiece on canvas, with this difference, that the “buckeye” on canvas can be hung in a dark corner or put in the garret, while the “buckeye” in glass is more aggressive and not so easily got rid of.

Despite this obvious need of discrimination there seems to be a haphazard way of listening to the art-drummers of commercial houses who supply, at so much a foot, an endless repetition of stale and hackneyed designs—there is, for instance, a certain city in the Middle West which can boast of no less than thirteen “Good Shepherds,” all cribbed from poor Plockhorst.

Art in glass—this should be the aim, and the artist should be sought who is best able to fill the open space with appropriate line and color. An artist in glass is confronted with a greater problem than when he chooses pigment, for in the latter case he is not under the necessity of relying on the assistance of artisans or craftsmen, likewise is his medium pliable, while the worker in glass has a stubborn material, uncompromising lead lines and designated spaces to fill, each space presenting its own problem. Further, he must make his work conform to the architecture of the building in which it is to be placed, and if the building has no character he should, at least, try to give it some. He must be a master of his ornament as well as of the human figure, and be able to compose interestingly in a given space.

Every medium has its advantages and limitations. Recognizing this, the artist will turn the seeming obstacle of lead and bar line to his advantage; in other words making his lead lines form a drawing so that, even if the resultant window were devoid of color, the design and arrangement of the black lines would still be of interest.

And right here we find the distinction and superiority of the American art windows and those manufactured abroad.

In this country very little painting is done on the glass. In England and in the cheaper American “factories” the flat, so-called cathedral glass is used, or “antique,” which has the color on one side. A good deal of painting is done on the glass, and the leads are used here and there to hold the large pieces together. As a result the window has a thin, papery quality. The American development of this art has been the introduction of opalescent glass which is fuller and richer than any painted glass. The natural fall of the folds of drapery or other outlines are used for the lead lines. Only the faces and the hands are painted and the shades and tones, all selected from different glass, are bound together by a network of leads. This makes the importance of a proper arrangement of these lines apparent.

By reason of the richness of the glass and also because of the artistic designs we find many American windows exported to Europe, being preferred to windows of English, German or even of French construction. For the American artist secures by purity of drawing and religious expression all the fine qualities and ecclesiastical atmosphere of European work at its best, but adds thereto depth and brilliancy of coloring by the superior glass used. How strange is it, then, that so much is still heard of the necessity of importing windows from “the other side,” when better work can be had here? The best proof of this may be had by visiting churches where the two classes of windows may be compared. A striking example comes to mind in the Church of the Covenant on Connecticut



RELIGION

BY CHARLES R. LAMB

*Exhibited by request of the U. S.
Commission at the Paris
Exposition in 1900*

avenue in Washington, where we find windows by Booth of London, by a Milan firm and by Tiffany, where comparison is much to the credit of the native firm. The same may be said of windows designed and executed by the Lamb firm, or by John La Farge, Crowninshield, Lauber, Maitland Armstrong, Kenyon Cox, Robert Reid and other American artists.

This modern renaissance of an ancient art, which has so far outstripped the earlier work, both in design and material, has also a wider field of usefulness. It is no longer confined to the more or less circumscribed bounds of churches and cathedrals, but with the tendency of the age for newer and grander ornamentation it now lends its effulgent diffusion of light to large public buildings of a secular character, as well as to the beautifying of the home.